

KROEGER

COMPOSITIONS.

Valse Brillante, in A flat major, op. 1..... 75

Three Pieces, op. 2.

No. 1. Marsch Humoreske..... 35
 " " Duet..... 60
 No. 2. Berceuse..... 60
 No. 3. Improvisata..... 35

The Rivulet. Impromptu Caractéristique, op. 3..... 1 00

Six Songs, op. 4.

No. 1. Chickadee..... 40
 No. 2. My Lady Sleeps..... 50
 No. 3. So Much Between Us..... 60
 No. 4. Good Night, My Love..... 35
 No. 5. Maiden, what are you Singing.... 60
 No. 6. Bedouin Song..... 75

Fantasiestücke, op. 5.

No. 1. Impromptu..... 60
 No. 2. Barcarolle..... 35
 No. 3. Valse Élégante..... 50
 " " (duet)..... 60
 No. 4. Humoresque..... 35
 No. 5. Caprice Nègre..... 50

March of the Amazons (duet), op. 6..... 1 00

Three Dances, op. 7.

No. 1. Sylphentanz, (Dance of the Sylphs)..... 60
 No. 2. Mazurka in G Minor..... 35
 No. 3. Gavotte in E Minor..... 35

Six Pieces, op. 8.

No. 1. My Idol. Song without Words..... 35
 No. 2. Nocturne in F Minor..... 35
 Nos. 3 and 4. Zwei Albumblätter..... 35
 No. 5. Souvenir..... 35
 No. 6. Polka Gracieuse..... 50

Vier Humoresken, op. 9.

No. 1. Humoreske in E Minor..... 35
 No. 2. " " B flat Major..... 35
 No. 3. " " E Major (Cradle Song).... 35
 No. 4. " " C sharp Minor... 35

Suite de Valses, Duet, op. 10..... 1 50

Six Songs, op. 11.

No. 1. Moorish Serenade..... 50
 No. 2. Love's Glance..... 50
 No. 3. The Old Guitar..... 50
 No. 4. The Night is Still..... 35
 No. 5. Arlette..... 35
 No. 6. Slumber Song..... 35

Zwei Klavierstücke, op. 12.

No. 1. Gondellied..... 75
 No. 2. Traüme am Bache (Brookside Reveries).. 75

Elegie (Memoriam, F. Liszt), op. 13..... 60

Danse Caractéristique, duet in C Major' op. 14..... 60

Elfenreigen (Character Etude), op. 17..... 1 00

Three Songs from the Orient, op. 18.

No. 1. Kapila..... 35
 No. 2. Wake Not..... 35
 No. 3. The Lament..... 35

Three Songs (Serenades), op. 19.

No. 1. The Sunbeams are Sleeping..... 35
 No. 2. To my Loved One..... 25
 No. 3. Thou art All to Me..... 50

Ten Piano Pieces, op. 20.

No. 1. Prelude..... 25
 No. 2. Greeting to Spring..... 35
 No. 3. Petit Gavotte..... 35
 No. 4. Woodland Flowers..... 25
 No. 5. Joyful Pastimes..... 35
 No. 6. Menuet.... 35
 No. 7. Birds of the Forest..... 50
 No. 8. On the Lake..... 35
 No. 9. Burlesque..... 35
 No. 10. Mazurka..... 35

Seven Songs, op. 21.

No. 1. The Message of the Rose..... 50
 No. 2. Blush Roses..... 35
 No. 3. Drifting.... 35
 No. 4. Oh Fairest of the Rural Maids..... 35
 No. 5. The Sailor. Bass Solo..... 50
 No. 6. Look Out Upon the Stars, My Love..... 35
 No. 7. Two!..... 50

Trois Danses Caracteristiques, op. 22.

No. 1. Danse Espagnol..... }
 No. 2. Danse Negre..... } 75
 No. 3. Danse Sicilienne..... }

Drei Klavierstücke, op. 23.

No. 1. Serenade..... 50
 No. 2. Regrets..... 60
 No. 3. Arabesque..... 75

Drei Clavierstücke, op. 24.

No. 1. Melodie, in E Flat..... 60
 No. 2. Moment Musical, in F Sharp Minor..... 75
 No. 3. Valse in A Minor..... 60

Song, My Darling (Mein Liebchen), Waltz, op. 25..... 75

Fantaisie Polonaise, Morceau de Concert..... 1 00

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Allegro con moto ♩ — 120

To insure a refined and scholarly rendition of the piece, the artistic use pedal as indicated is imperative.

This musical score is for a piece titled "To insure a refined and scholarly rendition of this piece, the following are suggested." It is written for piano and features a complex, multi-measure melody in the right hand and a supporting bass line in the left hand. The score is divided into five measures, each with a "Ped." (pedal) instruction and a flower-like symbol. The right hand melody is characterized by rapid sixteenth-note passages and is heavily annotated with fingering numbers (1-5) and breath marks. The left hand provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a final measure marked "Ped." and a flower-like symbol.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a piano accompaniment for the vocal part. The score is written for piano (p) and includes a variety of musical notations such as treble and bass staves, notes, rests, and fingerings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into measures, with some measures containing multiple notes and rests. The piano part features a mix of chords and single notes, with some measures containing triplets. The score is marked with "Ped." (Pedal) and "The Rose Tree" at the beginning. The tempo is marked "Allegretto". The score is for the piano part of the song.

8

Calando.

Ped.

Ped.

a tempo.

Ped. * Ped. * Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

ossia.

Ped. * Ped. * Ped. * Ped. *

674 - 11

Edition Kunkel.

5

f *Ped. molto* *cres.* *ff* *cres.* *ff*

* *Ped.*

ff *dim.*

* *

Cantabile.

p *Ped.* *Ped.*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

6

1 2 Ped. 1 2 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. 8

ossia.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. 8

8

8

Calando. *a tempo.*

Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

First system of a piano piece. The right hand features a complex, rapid melodic line with many triplets and sixteenth notes. The left hand provides a steady accompaniment with eighth notes. Pedal markings (Ped.) are placed below the left hand. A *dim.* (diminuendo) marking appears at the end of the system.

Second system of the piano piece. The right hand continues with a melodic line, while the left hand has a more active accompaniment with eighth and sixteenth notes. Pedal markings are present.

Moderato ♩ — 96.
Cantabile.

Third system, beginning with a *rit.* (ritardando) marking. The right hand has a slower, more lyrical melody. The left hand has a steady eighth-note accompaniment. Pedal markings are used throughout.

Fourth system. The right hand features a melodic line with some rests. The left hand has a continuous eighth-note accompaniment. Pedal markings are present.

Fifth system. The right hand has a melodic line. The left hand continues with the eighth-note accompaniment. Pedal markings are present. The system ends with a *rit.* marking.

10

First system of a piano score. It begins with a treble and bass staff. The treble staff has a series of sixteenth-note chords, with fingerings 3, 2, 4 indicated above the first three. The bass staff has a similar pattern. The tempo is marked *rit.* and the dynamics *ardando*. A *dim.* (diminuendo) marking is present. The system ends with a *molto rit.* marking and a *a tempo.* marking. Pedal points are marked with *Ped.* and asterisks.

Second system of the piano score. It continues the melodic and harmonic development. The treble staff features complex chordal textures with fingerings 5, 1, 2, 3, 4, 5. The bass staff has a more rhythmic accompaniment. Pedal points are marked with *Ped.* and asterisks.

Third system of the piano score. The treble staff has a series of chords with fingerings 5, 4, 3, 2, 1. The bass staff has a more active line. Pedal points are marked with *Ped.* and asterisks.

Fourth system of the piano score. It begins with a *Calando.* (rushing) marking. The treble staff has a series of chords with fingerings 5, 4, 3, 2, 1. The bass staff has a more active line. Pedal points are marked with *Ped.* and asterisks. The system ends with a *a tempo.* marking.

Fifth system of the piano score. It continues the melodic and harmonic development. The treble staff features complex chordal textures with fingerings 5, 4, 3, 2, 1. The bass staff has a more rhythmic accompaniment. Pedal points are marked with *Ped.* and asterisks.

11

Ped. Ped. Ped. Ped. Ped.

ossia. *molto cres.*

f *f* *f* *f* *f*

Ped. Ped. Ped. Ped. Ped.

ff *ff* *ff* *ff*

First system of the musical score. It features a treble and bass staff. The treble staff begins with a melodic line marked with a '1' above the first measure. The bass staff has a more complex accompaniment with fingerings '2' and '1' indicated. A 'dim.' (diminuendo) marking is placed above the treble staff in the third measure.

Second system of the musical score. The treble staff continues with a melodic line, with fingerings '5', '1', '2', '4' and '5', '4' indicated. The bass staff has a steady accompaniment with fingerings '1', '2' and 'Ped.' (pedal) markings. The system concludes with a series of 'Ped.' markings.

Third system of the musical score. The treble staff continues with a melodic line, with fingerings '5', '4', '3', '4' and '5', '1', '4', '3', '4', '5', '4' indicated. The bass staff has a steady accompaniment with fingerings '1', '2' and 'Ped.' markings. The system concludes with a series of 'Ped.' markings.

Fourth system of the musical score. The treble staff continues with a melodic line, with fingerings '5', '4', '3', '4' and '5', '4', '3', '4' indicated. The bass staff has a steady accompaniment with fingerings '1', '2' and 'Ped.' markings. The system concludes with a series of 'Ped.' markings. A 'cres.' (crescendo) marking is placed above the treble staff in the fourth measure.

Fifth system of the musical score. The treble staff continues with a melodic line, with fingerings '5', '4', '3', '4' and '5', '4', '3', '4' indicated. The bass staff has a steady accompaniment with fingerings '1', '2' and 'Ped.' markings. The system concludes with a series of 'Ped.' markings. A 'cres.' (crescendo) marking is placed above the treble staff in the fourth measure.

Calando. *a tempo.* 13

Ped. *

8

Ped. * Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. *

A GRADED COURSE

.... OF

Studies and Pieces.

In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipzig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

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- Child's Prattle—Rondo.....Sidus 35
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- Faust Fantasia (Gounod).....Sidus 35
- Martha Fantasia (Plotow).....Sidus 35
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